

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT!

Mediascene

THIS ISSUE:

ROBERT REDFORD
HIGH-FLYING DAREDEVIL IN
**THE GREAT
WALDO PEPPER**

PAUL WILLIAMS'
NEW HORROR MUSICAL
**PHANTOM OF
THE PARADISE**

THE LEGEND OF
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THE WORLD'S GREATEST
DETECTIVE IS BACK!
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MORE!

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With the current issue, **MEDIASCOPE** commences its third year of publication. It's been a long and eventful enterprise—and what we feel is one of the most fulfilling ventures we've ever attempted. A special thanks to those of you who have supported our cause. We'll continue to do our best in return.

Talents like ours are not very abundant. They have their own special areas of both in problems, in every area from design and execution to production and distribution. Don't ask why, but the world seems geared to magnanimous publicists, an aspect that constantly asserts our conceptual approach. Nevertheless, with patience, knowledge and often aplomb, self-sufficiency, we've managed to find solutions with some kind of style and grace.

Since the beginning, we've kept the pressure on to improve the form and content of **MEDIASCOPE**. We've revised the magazine's layout by which increased material by a full 20%. When we decided to expand by adding eight more pages, we had a brick wall—and did it anyway. We added more color too, but more importantly, we held the line

on our cover price.

This year you'll find few additional pages of color. Don't ask—it won't even! In addition to tightening up the layout, this issue features several new features, one of which you'll find on the lower section of this page. Though you've written, demanded, pleaded and threatened, we decided to do it anyway. Since our first issue back in 1972, we've received a Niagara of mail from readers with questions, answers, comments and criticism. With a feeling of guilt like that, we had no choice but to utilize a letters column for **MEDIASCOPE** readers to speak out and let us know what's on their minds.

In our year haven't realized, the film industry has pulled out of the slump it was in and is currently in full production. Though it may seem peculiar, the reason is directly tied to this socio-economic slouch facing the nation at this moment.

During every depression/recession, the entertainment media steps up its production to meet the public demand for escapist material. The result of the current surge

of interest has boosted movie box office dollars to a record high, mark that hasn't been reached since the early 1940's. This year will probably see more books, films and recordings available than anytime in our past decade.

MEDIASCOPE will be an hand to report the full spectrum of entertainment as it appears. A new feature designed expressly for that purpose begins in this issue. **PREVIEW** showcases ten top film offerings slated for general release in the months ahead. Details on each of the story and the stars will be covered, accompanied by an ample selection of photos.

This issue's cover features highlights the new Robert Redford film, *The Great Waldo Pepper*. Any Redford vehicle these days seems to be an event, especially this one which happens to be directed by George Roy Hill, the man responsible for *The Sting*. A penetrating words and pictures preview of the film describes the behind-the-scenes action of a production which should prove to be one of the season's top attractions.

"He sold his soul for rock and roll," chanted the hard-rock hype,

playing *Phantom of the Paradise*, a bizarre movie flick that's destined for a big cut through in the 70's. And why not, it has the words and music of Paul Williams (and William himself) plus a convulse of other rockers, graphics, gaudy and the grotesque, murky plot of the *Opener* What a genius or a madman could have put it all together! Make up your own mind after reading our report looking some where between this issue's pages. In the 40's, we had *Hopalong Cassidy*. The 50's gave us *Billie Haver*, *Nevelles* and *James Bond* came along in the 60's, followed by *Bruce Lee* in the 70's. Do you know what's been trending in the same hallowed footprints lately? Of course you do—and you'll find out everything you always wanted to know about him. Our don't want to sell in our rundown on the newest American folk hero, titled "The Legend of Billy Jack." The answers to how it happened, when it started and where it's going are all revealed in this comprehensive report.

MEDIASCOPE coverage continues with the pick of the paperbacks,

our reformation of novels that are due for distribution on the nation's book racks. Bestsellers, best, science fiction, suspense, mystery and adventure are given equal attention for your approval. Under the heading of **COMING**, **ATTRACTIONS** will be found a formidable forecast of feature films scheduled for release in the near future, along with the most up-to-date revelations on upcoming projects and productions.

The happenings in the world of comics fallows, spotlighting Marvel's *Spider* and *Superman* respectively with a special pictorial emphasis on their ever-expanding comic book output.

This issue's full-color centerpiece paints the greatest detective ever to emerge from the shadows of romantic fiction—and this is with feature-length details we've titled "The Curious Case of Sherlock Holmes." Why is Holmes suddenly a hot property? You'll find the answer—elementary of course!

Next issue, more of the same—and some surprises. Till then, take care.

STEWART

MEDIA MAIL

lack of Criticism

impressed. Finally on issue of **MEDIASCOPE** with cover-page excitement and innovative graphics. After two years, **MEDIASCOPE** is becoming what *Stewarts* originally planned, a total words and pictures experience. Not since *Stewarts*' *SHIELD* and *Capitan America* picture books has he produced such black-and-white graphics. He fell with a work of art being in the language of the viewer's experience. *Stewarts* can be dynamic and he explodes in **MEDIASCOPE**.

His homemade movie posters of *The Men With The Golden Gun*, *Goldfinger* Part II and *Lowly* really outshine all the official posters for these films.

My biggest criticism of **MEDIASCOPE** is its lack of criticism. Be

lieves telling us what to expect about upcoming movies, books, and comics, **MEDIASCOPE** should review these critically. A section of the magazine should be reserved for critical reviews. It is a new thing to tell us that *The Towering Inferno* has lots of stars, great special effects, should make hundreds of money, and leave it as such. By you could tell us the ideas about the films and then review the film. Were the special effects that great? Was the plot weak? The acting showed? Speak out, Anthony Robert!

Also, *Clare*, *Stewarts*, *Altogether to MEDIASCOPE*. I think that you should change **MEDIASCOPE**. Back when it was first started it seemed aimed at fans of comics and graphic experience. But now there's actually more of either. An alternative to changing **MEDIASCOPE** could be to bring out a new bimonthly or quarterly magazine devoted exclusively to comics, pulp, undergrounds and heroic fantasy. You could edit it yourself and do artwork for it, meanwhile being in

charge of it. It is. If it was currently you'd be able to devote some time to it. Or you could make **MEDIASCOPE** bimonthly and alternate the two. I'm sure there's a market for this sort of thing and it might be quite popular if it was well enough done. Mike Palmer, Delfin, Ohio.

More Pin-Up Girls

I am well pleased with the new directions taken by **MEDIASCOPE**. I would like to see a regular feature as the creators of some of the books-magazines featured in the *Stewarts*, such as the picture in *Book Drucker*. I also want to read my vote for a return article on the Pin-Up Girls (Part II) and also for **MEDIASCOPE** going monthly! Jack Goss, Marion, Illinois. *Stewarts* Art.

Regarding **MEDIASCOPE** 12, my mind was immediately blown away by the James Bond cover. Here was *Excelsior* art to match anything ever put down in *Capitan America* or *Agent of Shield*, and I love it. Your work is fascinating in the sense that you can switch from

simplicity (Shield, etc.) to more complex ones. *Agent of Shield* paintings, **MEDIASCOPE** covers, paperback books. In short, you have the technique developed, whereas I, as an artist, have almost nothing to learn yet. Could you possibly do a page or two along these lines for aspiring hopefuls like myself?

Your movie reviews thus far have been extremely stimulating, either making me glad I have seen them or in the *Agent of Shield*, or whetting his appetite for them (The Bond and *Goldfinger* II). I consider the behind-the-scenes chapter not only adds to my own trivia storehouse, but also enhances the appreciation of the film's technicalities involved. More of this fun, please. Dale Christman, Pinellas Park, Florida.

Books

Need more as music, comics, sex, but the price is right. Renee Reppert, Detroit, Michigan.

Loved that centerfold! David Weir, Ardmore, Pa., Pa.

variety. This is my very first issue and I think it's fabulous! Keep up the great work. Paul Grant, Junction City, Kansas.

Unique magical coverage, eye-catching appearance and excellent content of the latest in S.F. C. A. McMorris, Buell Lake, New Jersey.

The most informative mag on the market today. Mike Barton, Raytown, Missouri.

This paper gives clearer views of its inside, gives the news clearly and before it happens. Very good gentlemen. John Lewandowski, Jersey City, New Jersey.

You sure got a classy magazine here. Pat O'Brien, Kane, New York.

We here are inclined to agree with you, Pat!



FILM PREVIEWS

In a day when disaster flicks have burned, drowned, shaken and exploded action picture screens all over the country, it's refreshing to know someone is still making movies whose greatest tragedy could be no more than a flizzy up-do or a bad wig. From that point of view, *Shampoo* is a hair-raising success.

Essentially, the story details the life and times of a hedonistic Beverly Hills hairdresser who becomes romantically involved with his clients, not only teasing their hair, but their libidos too. Warren Beatty (who looks like he could use a hairdresser himself much of the time) stars as the man who is dedicated to putting the "sheen" back into shampoo. He takes us into the glamorous world of splendors and baby girls in this tri-

SHAMPOO
dramatized husbands



wives/girlfriends/lovers comedies that has enough contributions to curl your hair without curlers.

Beatty's clientele are the rich and famous, the jetsetters and the beautiful people, all of whom he services down and below the collar of duty. Julie Christie is one of his lovely ladies, and the private mistress of millionaire Jack Warden. Warden's wife, Les Gross, is also one of Beatty's fans, cork, carry on and come back next week, lovers, so is Leigh's oggly golden girl, Goldie Hawn.

Besides writing and producing the film, Beatty has edited the all of real-life film stars, Tony Bill, William Castle and Brad Dourer, who play various roles in the production.

Shampoo is strictly Wednesday night fun material: It'll give male viewers second thoughts about what goes on and off in the confines of midday's beauty parlor. Only your hairdresser knows for sure!

"It's a mixture of evil and innocent charm. She's a Lucerne Bangie of San Francisco fame."

These are the words the belated victim goes on to describe the heinous to police in the aftermath of the Wild Party. The film is a study of parody and perversion, portrayed after the manner of the late, now-forgotten French tragedy of actual Canadian Keesee "Terry" Aronoff.

Broadway actor James Coco fills the role of the guest, inepted Tsuyamori, Jilly Grimes, a desperate and decadent man who discovers he's a comic with only a few laughs left. He plans the wild party to swell his new film for the heads of several major studios, hoping to regain his place among the real greats, Chaplin,

THE WILD PARTY



and Keaton.

Raguel Webb plays the hostess, Osvald, a voluptuous beauty who is also Jilly's mistress. She gets the wild party rolling with a hot song and dance rendition of "Singapore Sling" and ignites a chain of events that turn Jilly's picnic into a pandemonium orgy of sex and violence. The innocent and the corrupt are swept up in the phantasmagoria which follows.

Perry King, last seen in *The Lords of Flatbush*, has a key role as Raguel's new lover, and is amply supported by David Selous and Jillie Ballin.

The Wild Party, directed by Jim Jarmusch for American International, gives us a shocking viewer's eye view of real-life Hollywood scandal.

By the time the guano and the grandeur settles around the familiar figure of The Godfather, a legion of gangland's elite will rise to change their status from Public Enemy No. 1 to Public Enemy No. 1.

Lepke will be one of the first. Tony Curtis, who seems most at ease in light-hearted comedies and lightweight swordfights, turns in a gritty and grimly authentic portrait of a real American monster who once had the underworld looking down the barrel of his gun.

As a key opened to the streets of New York's lower East Side, Lepke "Lepke" Buchalter, was an accomplished packpunch and puffer, a corsair which resulted in a still prison term. Back on the streets again, he used muscle and murder to clear a path through an army of racketeers and assassins on his



way to the top. Lepke's prime contribution to the crime world was the organization Walter Winchell later tagged Murder, Inc., a clan of killers who took contracts to murder their client's enemies.

Expanding his operation, Lepke stepped into the narcotics trade, became a multi-millionaire, and accompanied his Italian rivals, Lucky Luciano and company. Unexpectingly he was caught on a petty charge by ambitious District Attorney, Tam Downey, lumped with and was forced into hiding, trapped between the law, Syndicate killers and even his own headmen, who deserted him under pressure. There was no escape as Lepke faced the ultimate justice.

Curtis is ably aided and abetted with top performances by Anjanette Comer, Milos Forman, Warren Beatty, Robert Ross and Michael Callan. A violent, brutal criminal, Lepke wrote his legend in bullets across the lives of his enemies. His end is apparently still good enough to score a halfway today.

Have you heard the one about the private eye who's hired by a beautiful girl to straighten out the mess her family is in? Sure you have, but don't let that stop you from catching *Pat Chance*, whose lightweight plot provides plenty of heavyweight entertainment.

Michael Caine reconstructs the cynical, heart-of-gold, feet-on-the-street private dick from the Chandler School of Detection with his usual reckless charm and easygoing humor. Caine, who is used to being an either end of a gun (see *Spies* and *Get Carter*), plays the one with less cool and more rumple around the edges, which is all right with us.

Natalie Wood returns after a five-year absence from films to portray a poor, little rich girl in trouble up to her knees in sex intrigue.

FAT CHANCE



Victor Stone, an actor whose name matches his reputation, helps to slum the place by playing the pretty girlfriend of the Pandorist clan, a family on the brink of scandal. *Forty Winks* is featured as Natalie's younger sister, along with TV's Michael Constantine and comic Guy Marks in supporting roles.

The film, based on Keith Laumer's novel *Deadfall*, takes place in the 1940's, when bad guys were thugs and evil guys were cops. Set against the cityscape of Los Angeles in fourteen base-out for fictional detective, *Pat Chance*, as the title implies, is played for laughs-without skimping on good old-fashioned suspense and action.

Miss this one! *Pat Chance*

How long has it been since you heard the music of Cole Porter—especially in film?

In case you're forgotten, Porter was one of America's favorite composers whose sophisticated lyrics and music produced unforgettable classics like *If I Was Just One Of These Things, You're The Top* and *I Got A Kick Out of You*.

Those hits and seventeen more are showcased in the new 20th-Century Fox flick, *At Long Last Love*, the title of yet another Porter tune. Love is unique in that it marks the singing and dancing debut of Burt Reynolds, whose screen roles up to this point have been more action than acting.

Though no Fred Astaire, he does an adequate first step in the part of Michael, one of the



Manhattan millionaire with a penchant for music.

Cybil Shepherd adds her light-hearted portrayal of soulful Brooke Carter, wealthy, blonde, girl-about-town who's madly inclined to do just about anything, especially when Reynolds calls the tune.

Madeleine Kahn, Eileen Brennan, Julia Miesner and Mildred Natwick provide ample accompaniment to the film's songs, a best right out of the greatest 100's when it comes to the place to be. In the tradition of the great musicals, love follows the unpredictable and often hilarious course of romance among three couples, all really enhanced by Porter's stylish songs and sounds.

At Long Last Love was directed, written and produced with perfect pitch by Peter Bogdanovich, whose previous successes include *The Last Picture Show*, *What's Up Doc?* and *Paper Moon*.

As Cole Porter once said, "It's all right with me."

MUSICALS, MYSTERIES AND MUSKETEERS

Over since Carl Denham decided to make a monkey out of Kong, a year hasn't gone by without witnessing the return of a camera crew to tread upon that hallowed ground. This time around, Doug McClure plays the part of Owen Tyler, an all-American soldier of fortune, hair-shirted and iron-willed, in the grand tradition of Doug McClure. Set in the year 1918, the movie action begins as a German U-boat wanders on Allied merchant ship. The survivors—seven men and a girl—rebel by capturing the submarine, which is immediately attacked by a British destroyer and damaged beyond repair.

As if that weren't enough, they soon find themselves bestricken on a mysterious

THE LAND THAT TIME FORGOT



island with a phenomenon of prehistoric perils and prehistoric savages. Trapped in *The Land That Time Forgot*, McClure and his crew struggle for survival, trying to avoid becoming dinner snacks. John McNairy and Lilla Bemm are also featured, sharing billing with a triceratops, a 35-foot pterodactyl and enough dinosaurs to make a Smithsonian curator drool.

The film climaxes with the force of an exploding volcano (Great Idea, C.B.I.) which threatens to tear the island apart. Somehow it all works out right, thanks to top screen fiction author, Michael Moorcock, who wrote the screenplay over Edgar Rice Burroughs' fantastic novel.

An American-International picture, the film does what it sets out to do—entertain its audience with war-estate fantasy, high adventure and super heroics.

Time may have forgotten, but the special effects men certainly didn't

They made us wait a year—but it was worth it!

We're talking about the continued adventures of Atlas, Perforo and Aramis—Musketeers of the Band in the service of Louis XIII—and their young friend, exoté d'Artois, in *The Four Musketeers*, the spectacular sequel to last year's blockbuster film.

The action picks up where it left off (and why not? It's arguably one long epic until 20th-Century Fox execs decided to release it in two parts), with d'Artois falling in love with the wicked Lady de Winter, but the affair is cut short when he discovers her treachery, and the fact that she was the former wife of his comrade, Aramis.

THE FOUR MUSKETEERS



as Cardinal Richelieu continues his campaign for power by using the King's indignities against her. Meanwhile, the war between England and France is reaching a climax, and the four unite in the cause of their country, their fighting swordsmanship and undeviating bravery fusing blazing swords and cavalry in the field of battle reach the Cardinal, who rewards them by making d'Artois a full-fledged Musketeer, a goal he had on his mind but far in the original film. A dozen other plot lines are neatly wrapped up before the final "All for one, one for all!"

Again, Richard Chamberlain, Michael York, Oliver Reed and Frank Finlay portray the immortal Musketeers, along with Charles Hutton, Ralph Welch, Jane Dunaway, Christopher Lee and Jennifer Clavin.

Four Musketeers is a classic to read beside Robin Hood, Zorro and Gunga Din—an entertainment so good it makes us wish there were five Musketeers.

Whenever the Odd Couple get together it's news—and even more so in this case, since they both work on the staff of the *Chicago Examiner*.

Jack Lemmon stars as Wally John, the newspaper's own reporter, who is just about to become an ex-reporter—as he thinks. Not if his employer can help it. For goodness' sake, Walter Matthau was never more devious, deceptive or downright diabolic than in his role of Walter Burns, a monopoly editor whose dirty tricks are almost good enough to grant him a key spot on the Committee to Re-elect the President.

Lemmon's impending retirement triggers a wave of underhanded tactics designed to deliver an avalanche of laughs—and land the pitiable newsmen back



Along the way they run into Carol Burnett as a down-at-the-heels becker with a heart-on-the-sleeve of a rebound, Austin Pendleton plays an eloquent, cog killer whose sense of humor looks the Examiner's dynamic due behind bars—when they really belong in a padded cell.

Billy Wilder, who scored briefly with films like *Some Like It Hot* and *The Apartment*, does it again with *The Front Page*. The script, reworked with his long-time collaborator L. A. L. Diamond, derives from 1929 Ben Hecht-Carlin MacArthur comedy classic which has already been brought to the screen twice before.

Nevertheless, *Front Page* is a still headline material.

Who cares if a young, Jewish girl from Passaicville moves to New York City to find her independence and search for life, love and happiness? Who cares if she goes to bed with the first guy she meets in a dingy bar and finds herself alone afterward? Who cares if she can't find a job to suit her emotional and creative needs? Who cares if Sheila Levine is dead and *Going to New York*?

Who cares? Nobody! And that's just the point of the new Paramount film based on Neil Patrick Harris' novel—Sheila must care about herself if she expects anyone else to care about her too. Jessica Barla (Lemmon) her as the cast-off girlfriend in *The Heartbreak Kid* plays the title role of a single girl trying to find her dreams in the big city.



Her trials run the gamut, from funny (she practices the latest disco steps while mopping the floor) to tragic (she can see love's move in with her roommate). Battered on every turn, Sheila finds the strength to go on, and along the way discovers an acceptance for herself and those around her.

Ray Schindler, who is best known for his tough-guy image in *The French Connection* and *The Seven-Ups*, reveals a different side of his personality in his sensitive portrayal of the man Sheila loves, Roberto Smith. Janet Brandt and Lilla Bemm give the production added support with their own incisive performances. The film ends, yet neither side is the center of its director, Sidney Turin, whose previous accomplishments include *The Apple*, *The Spence File* and *Along the River*.

Sheila Levine Is Dead and Going to New York. You should pay her a visit. You'll learn something interesting about yourself.

If you were to visit the town of Stepted, you'd find it to be a tranquil suburban community nestled in the heart of Connecticut. Yet beneath its peaceful, quiet exterior there lurks something so dark and sinister it has shocked each of the town's residents.

Katherine Ross stars as a semi-professional photographer who moves into the tranquil New England town with her husband and family. Her neighbors seem normal—too normal—an indication which leads her to a frightening discovery about *The Stepted Wives*. Paula Prentiss and Tina Turner are featured as her only allies, all apparently resistant to the mysterious

THE STEPTED WIVES



dedicated to their domestic lives. Her search inevitably reveals a shocking secret that fills the screen with terror.

The Stepted Wives is a modern horror story whose faces incorporate the paranormal with a brutal attack on woman's liberation. Author Ira Levin, who wrote the best-selling novel *Rosemary's Baby*, does it again this time with a chilling narrative that could perhaps be entitled *"Is Being a Housewife a Fate Worse Than Death?"*

British filmmaker Bryan Forbes, whose credits include *Bay of Pigs* and *The Meddler*, of *Chatter*, directed the stylish thriller which also stars Patrick O'Malley and Peter MacNorton. Lensed by Columbia Pictures, the film is obviously driven to appeal to the growing cult who find the supernatural more than a collection of old wives' tales—in this case, the wives of Stepted. The ending is a nerve-holter. *Stepted* is a step toward horror!

BESTSELLERS IN PAPERBACK

This month the bestseller shelves are crowded around a half dozen or so blockbusters which have had enormous success on the national charts. Bidding for equal good fortune, are a host of new publications aimed at the lively paperback and Mafia markets, many of them as spectacular as their predecessors. Non-fiction books also continue to be stronger-than-ever contenders on the bestseller lists.

She was funny, sexy, naive and knowing; she was a symbol of unconflicted womanhood but most of all she was Marilyn. Her intimate life is revealed in *Marilyn: The Last American Woman* by her friend and companion Eunice Murray who died with her the time of her death. It's a realistic portrait that looks

plains and its dangerous crew and passengers into a deadly rendezvous with death high over Cuban waters.

The Curious Death of Marilyn Monroe is written by Robert Sattler, a recent husband of the glamorous star before her overexposure to Joe DiMaggio and Arthur Miller. The text sets the record straight on many of the rumors, half-truths and lies surrounding MGM and presents a picture of the shy, woman-child that lay underneath the Hollywood facade. A best-seller in hardcover, it contains photos, testimonials, filmography and documents of evidence about her death which demands an inquest!

The Beatles, Chuck Berry, Moody Blues, David Bowie—the superstars, the groups, the teens and the freaks



the logic of a courtroom and the total understanding of human passion. A spellbinder from AVON in March!

The most unusual novel of '74 is now in paperback—*Watership Down* by Richard Adams is a remarkable tale of wits, survival, heroism and leadership told elegantly through the medium of a wild rabbit community. The rabbits desert their doomed city and venture forth against all odds on a quest for a new home and a shadier future. A top best-seller in hardcover, *Watership Down* is as moving, suspenseful and touching as a novel has the right to be. Highly recommended!

In April, AVON will publish the paperback *Best Of Lila*, a photo collection from 26 years of Lila

by Jan Burtell is the story of these terrifying months as she melted a discolored pastasauce was overflowing her, sending her fleeing from death. Yet she worth after completing this book, the author was found dead, completing the picture of horror.

Reckless by Jose Hergessey and Paul Tonerrenee is a suspense novel about five girls who are kidnapped by a Black September group that could have been a blueprint for the Beirut smother. It's also a fine from United Artists to be released this spring, look from WOL.

Another movie title is *Highway* which will star Gene Hackman as Harry Mosby, a detective with a psychopath's need to follow a problem to its end. His latest case



beyond the "dumb blonde" image we know on the screen. The book includes some new photos and details the last few months of her tempestuous, tragic life.

The second volume in the American Bicentennial series will be on the streets next month from PIRATE. *AVO*, Sequel to *The Bookend*, the life of Philip Kane canoes through the war torn early years of our nation to the Rebels by John Jakes.

Is there a real James Bond? The fantastic answer is just And he's still alive! With the full cooperation of the British Secret Service and head himself, the story is told of last. Meet the real James Bond in an amazing series of adventures only hinted at in the novel *John Huston* is the author of *James Bond: The Authorized Biography* on 802.

rape attacks pb racks

What happens when a pretty young woman who has been raped seeks justice in our courts? A case of hope is a harrowing story of a crime committed against Ellen Ford and the justice she finds. The novel is taken from the made-for-TV movie which starred Elizabeth Montgomery and was adapted by Doug Warner.

Take off for uncharted seas in *Alfred Coppie's* novel *Thunder* and the sea from PIRATE. *Flight 17* is a scintillating action flight from San Francisco to Miami. But on leave Nijckovic and a hurricane combine to force the



—are all revealed in Jim O'Donnell's rock history that spans two glimmering decades of solid gold. The panoramic story of Rock, from Elvis to Alice is captured in *The Rock Book* from PIRATE. A comprehensive What's What for any age!

The Wanderers is a grinding, leather-tough epic of gang life, of growing up and getting laid, a kind of contemporary mythology played against the brick, stone, and cement landscape of the Bronx in the early 60's. The goons and their girls come vividly to life as their drama is told with unswerving sensitivity, while capturing all the sex, violence and humor of the daily streetcraze. Richard Price's style is as authentic and tough as subway graffiti. An AVON release—soon to be a major motion picture.

A very rich, very hard love is dead. His wife and her lover are still alive with his insurance policy that ranges in the millions. Was it



accident or was it murder? The answer is in John Fogel's powerful novel, *Autopsy*. It's a medical mystery that can only be solved by the skills of a famed pathologist.

Memories. It's full of memorable highlights of our lifetime and lets pictures do most of the talking. A very special book to have.

It started with a small family that was attacked by bees while on an outing in an isolated spot. But the horror grew and swelled into *The Swarm*. Now, with the Empire State Building black with bees, a crack team of scientists race against time to fight an enemy they only partly comprehend. It's an exciting new novel by Arthur Herzog that will be a major motion picture from Twentieth Century.

Jan Burtell moved with her husband into an old Greenwich Village townhouse and inhabited by Mark Twain. At first there were only strange sounds and shadows. But then the death started and she knew she would be next. *SPINOFF*



last changed from missing person to murder. He'll solve it—even if it costs him his life.

Also from WARNER PAPERBACK LIBRARY is *The Breadbasket* about seven of Europe's wine by Ron Gault. It's a honey, very novel about an idealistic artist who comes to the big city to draw for the comics. He gets a job doing superheros and better stories but he'd rather draw funny animals. Good land!

Robert Shaw's *The Last Mile Legacy* is a mixture of

last mile legacy

sex and asphyxiation about a man who found electrifying form in his first and final hour—a novel only a shade more extreme than the *Naomi* world of the Deathhouse itself.

Two lonely people, tricked by life, wounded by forces over which they have no control at first shy a pressure and his defendant, they became man and woman to seek other, during a love that is forbidden. *The Prosecutor* by P. R. von Zyl is a dramatic story about a public attorney who falls in love with the woman he's sworn to convict. It's a blockbuster from BEEKS.

Beats of Cretaceous is a crime thriller about two young books who try to prove themselves in order to join the Mob. If they fail to make the connection, they'll wind up dead in an alley. Then they discover a pair of FBI agents on ruthless and cunning as the Mafia itself, on their tail. By Nicholas Deane, author of *Malin USA*.

There's more plain speaking in state than the curvy man from Missouri, Harry S. Truman. The *Quintessence* Harry S. Truman is edited by T. S. Sattell and contains many of the outrageous and acute comments of the remarkable former president.

From *POISON* comes a most unusual book, *Beasts Of Men* by John Strickland. It's a re-examination of death that is less concerned with clinical details than with the individual person who is dying and with his survivors. An interesting discussion on the most mysterious, threatening and symbolizing of all human phenomena.

The *Fun Club* by Irving Wallace is a sexual suspense novel about a man who kidnaps the world's #1

as he swears in an icy lake. Peter realizes these aren't just dreams but memories of past life, and tracks down his other self to a small New England town. Eventually, Peter is drawn into fearful relationships with the people he knew in his other life until the incidents of his two lives merge into an unearthly clash of mystery and terror. The *Reincarnation of Peter Brink* by Max Ehrlich is a gripping novel that is also a song-to-be-released after starring Michael Sarsoria and Jennifer O'Hara.

Number One With A Bullet is a sinister about the corrupt, unhealed world of pop music. A bullet is the number one and still climbing record—the grite to a world of... —Jude—Moe—Dymally—W



Robert Bloch, who parodied the nation with *Psycho*, is about to do it again with *American Gothic*. Based on a bizarre, but factually set series of murders in Chicago during the Exposition of 1893, the novel details the actions of a brilliant but psychotic man whose obsessive with anatomy first led him to medical school, then on to the most gruesome experiments ever imaginable. Then one girl began to suspect the happenings behind the walls of the well-towered hotel for women, and was driven into a dark world of madness and terror.

The *Lion Triumphant* is a magnificent new novel of romantic adventure spun against the backdrop of Elizabethan England. A beautiful,

witty girl got to be the most prolific author of dirty books in the world? "Just lucky I guess," says Linda Delaney. She has written more than 350 sex-oriented novels during her relatively short career. The *Girl Who Writes Dirty Books* is Linda's life story and tells how she became the Queen of the sex books. It's from *LEISURE BOOKS*.

Beats Fresh is the biography of Frank Costello written by Leonard Katz for *POCKET BOOKS*. Costello was a greater talent to society than any of his Mafia associates and one of the real-life characters on whom *The Godfather* was based. Arnie Segal of *The Beaty* Kelly by John Falar is the documented account of a Brazilian prostitute whose career and surgery were re-



one symbol to teach her the realities of love. His fantasy of perfect love turns into a shattering nightmare of lust and horror. A terror tale from BANTAM.

The little *Girl Who Writes Dirty Books* is the story of Fanny, a little girl who is young, pretty, and very, very bright. And she does nasty, shocking and horrible things to people—things that little girls shouldn't even know about. It's a scandalous by Isidore Koenig, that'll scare the vill out of you.



A TERRIFYING NEW THRILLER
By the author of *PSYCHO*

style, and a new kind of slowness, with black talent and beautiful human flesh it's by Dolan Jensen. After spending nearly a year as the best-seller list, Peter Benchley's *Shogun* is available in paperback. It's a more than terrifying story of a giant white killer shark that menaces a long island resort town and about the man who must hunt him down. New being listed by Universal, Dymally.

Heart after her arrival in the isolated hacienda, Amanda Austin knows she is getting close to the truth about her mother's death and reach closer than she can imagine to her end. The *Terrible Mask* by Phyllis Whitney is a new thriller from America's best gothic writer. A *FAMCETI* release.

The *Shore Of The Hunter* is about a young American who undertakes the rescue of the daughter of a famous Czech scholar writing a novel with a death wish on an



ported to be working short of miracles. With only a third grade education and no medical training, Arno performed hundreds of operations daily without anesthesia or antibiotics, without any benefit of modern science—usually with an ordinary jackknife or a rusty razor. Can a young girl with a dynamite body find happiness on a porno quest? *Shirley Brady* had to save her All-American boyfriend from Mafia revenge, and was forced to make hard-core sex films. Suddenly she becomes the queen of the porno screen and dared to cross the griffins with writing *Memories of me for Peter Queen*. An off-bet novel to movie tie-in.

A tale of good roots are due from *DRL* beginning with Peter Mosher

bantam book of brainbusters

Who played Bert and Bert Hoover? Who narrated "The Unsubscribed"? Who was the slender who threw Babe Ruth number 607? Whether you know a lot about a little or a little about a lot, the *Bantam Trivia Quiz Book* is sure to keep you entertained for hours of fact-filled fun!

Arthur Mulholland was a big-city priest, young but wise in the vicious ways of the ghetto. Still, he was not prepared for the mysterious murder that placed his parish in fear and his own faith on trial. *Where The Bork Streets Go* is a harrowing sequel of terror in the city by Dorothy Salisbury Davis.

Peter Freud was an ordinary man who led an ordinary life except for one thing—his dreams. He had one terrifying and recurring nightmare—he was another man who was viciously murdered by a beautiful, dark-haired woman named Kater, who had been in death with an ear



a masterful escape thriller by Helen MacIntyre, bound to put you on the edge of your seat when you least expect it!



Many a bright, beautiful,

fiery-tempered woman named Catherine is both attracted and infuriated by a lusty sex captain who blackmails her into a brothel. Ironically she is drawn into a perfunctory drama of passion, pirates and political revenge. Written by Victoria Holt under the name Philippa Carr, this book is top-notch entertainment.

When it comes to creating thrillers, Bill Freudenthal's name must be close to the top of the list. In his new novel, *Snowbound*, three killers enter a quiet valley town into a nightmare of looting and murder when a blizzard seals them off from the outside world. Soon to be filmed for Universal.

Maritime romance looms large in *The Troika Belle*, Joe Morris' tale of love and revenge in Imperial Russia of 1812, in Emory London and at the grand courts of Vienna. Worth reading for cold winter days.

dell drama divided by 3

Collector's Choice, a novel that takes you into the body, expensive world of fine art and elegant galleries and beautiful women—and a man who was planning to take what he wanted in the biggest hotel of all, Gable & Landau & Powell & Barlow is the intensely revealing story of four super stars and how their evil lives surprised anything they did as the scene.

The security disintegrates when he wanted to know about the missing documents, the freedom associates and the top-secret leaks. His big mistake was in hurting the girl he loved the *Barber Tapes*, a new espionage thriller by Owen Sale. Good reading until you see time!



he sky

reared human blood for the first time August 28, 1914 and the terrible business of war was never the same again.

Neither were the warriors who became known as the "Knights of the Skies." They were iron men with wooden wings who had names like Barker, Bishop, Bicknhauser, Voss, Luke, Lathrop, and Van Richthausen.

They were a new breed of fighter in a new kind of combat, 20th-century knights, super soldiers, flying heroes. They were the ones who plied their war birds across the sootier cloudscapes of World War I.

The conflict that tore men from the warring skies also gave them a kind of freedom they had never known before. They had conquered the dirt planes like eagles. Conquered their souls to the skies. Some who tried to return home tried to forget. To others, flying had become a way of life. Waldo Pepper spoke for those who he said, "I think I'd die if I couldn't see a cloud from above again."

These are the men who inspired the new Robert Redford film, *The Great Waldo Pepper*. Redford portrays a daredevil pilot, a barnstormer, who along with others, lived out a precarious living by performing intricate and dangerous aerial maneuvers and parachute stunts that left earth-bound spectators gasping.

The idea for the film, a tribute to the near-forgotten pilots who brought the age of aviation thundering in, came to producer-director George Roy Hill seven years ago while he was directing *Thelma & Louise*. After a few conversations with Frank Tallman, ace Hollywood pilot, Hill, himself a flyer and aviation buff, began to develop the story line.

He considered a number of possibilities that ran from WWI dog fights above the burning battlefields of Europe to commercial test pilots as a background against which to play out the drama of men and their flying machines, finally settling on the barnstorming theme. The idea continued to evolve never too far out of mind, while Hill worked on a host of other projects.

Two of those were *Backdraft* and *The Sandstorm*. But *The Sting*, a pair of films that easily qualify among the most successful and entertaining of the decade. So it was only natural that when Hill felt the time was right for Pepper, he would consider Robert Redford for the lead.

If good things do indeed come in threes, the team of Redford and Hill would have another box office hit on their hands. Redford signed for the part. The role seemed to be tailor-made to his magnetic presence—a brash, iconoclastic, but charming rebel possessed by a passion for flying whether it be as a stunt pilot or a war bird. It was the kind of role that at one time would have been played by Errol Flynn or Clark Gable.

As Waldo Pepper, Redford plays on ex-WWI pilot who realizes that to avoid being earthbound in the

COMING ATTRACTIONS

There is a small war currently being waged in America, and we are all part of it in one way or another.

The most active combatants never fire into the thousands, and their allegiance is to over a hundred factions.

The weapons being utilized are guns, knives, fists, drugs, cars, trucks and even psychology. Millions are spent for the cold, calculated mobilization of buildings, cities, transportation, communications and people.

Recorded on 35 millimeter strips of audio-visual film, the large and small conflicts are all preserved, and shortly are and three-hourer million dollars were spent in 1974 to view the spectacle of this continuing unfolding.

Now, 3,000 men and women are trying to decide, in 1975, just who fought the most "interesting, artistic and important" battles of 1974. The competition is intense. The prizes are great. Millions of dollars worth of prestige and inflated TV exposure payments go to the winners, along with a small gold-plated statuette called "Oscar."

Last year we probably got down to the Year of the Disaster in film history, but strangely enough, films like *Earthquake*, *The Towering Inferno*, *Jagernaut* and *Alphaville* 1974 are not seen to be in the running for any important Academy Award categories, even though they embody the most colorful elements of showmanship and spectacle, these years were depleted to be replaced almost only in the Art Director, Editing, Cinematography and Musical Scoring listings.

For starters, for the Best Picture Award seems to be all killers, *The Godfather Part II*, *Chinatown*, *The Conversation*, *Murder on the Orient Express*, *The Parallax View* and *The Longest Year*. *Smiley and the Women Under the Influence* provides the redempting social value necessary for any conscience needing it, and *Yankee from Brokeville* may ring in as the luscious comedy with little actual choice of whether even a baby prize.

Dustin Hoffman, Jack Nicholson, Gene Hackman, Al Pacino, Robert Dinklage, James Caan, Walter Matthau and Jack Lemmon are all contenders in the Best Actor category, although not necessarily for the same reasons. And among the ladies, Faye Dunaway, Eli Waller, Valerie Perrine, Ellen Barkin, and Gene Brawley are the likely choices.

Between directors the rivalry is unusually competitive, since all outstanding candidates are top-notch veterans of their trade. Francis Ford Coppola, Bob Fosse, Roman Polanski, Sidney Lumet, Robert Aldrich and Ingmar Bergman all made powerful, important films in '74, but only one can take home the little golden statue.

Moonraker, back in 1975, big name, big film and big money seem to be the order of the day, with high adventure, nostalgia and fantasy intertwined in strong sales positions.

The long-awaited *Dec Sempas*... *The Man of Bronze* has been scheduled by Warner Bros. for Easter Season showings. Produced by George Pol and directed by Michael Anderson (*Unholy World* in *Eighty Days*), *Dec Sempas* has been



Teeming Inferno



Teeming Inferno



Dec Sempas



Leah



Leah

financed for some months already, and is only waiting for the flood of Christmas blockbusters to recede so that the competition for attention will not be as great. Those who have seen preview showings of the film rate it as an acceptable mythic-hero Dec, yet are unsure of the high-impact approach the film has taken. But this, if it works for James Bond...?

Curly Cuts will be making an appearance presently as a multi-millionaire computer in the Warner release of *Leah*, made in Brazil. *Leah* is based on the real life, and eventual death, of Louis "Lepke" Buchalter, one of the most powerful criminals of the New York Mob in the 20's and 30's. Co-starring Japanese Cancer and Milton Berle, *Leah* has already made millions overseas, and should do well following close on the heels of *Godfather Part II*.

For animal lovers, Warner will be presenting *Beautiful People*, with a cast of thousands... of monkeys and lions and tigers and bears. *Shiny!* "Photographed in South Africa, *Beautiful People* has no human stars, but seeks to capture the mystery and wonder of wild life. Through the microscope, yet never intruding, eye of the camera, animals of every sort are seen living and playing in the wild. It's one of those "kids" movies that is usually most fascinating to the adults in the audience.

Released on a limited scale in '74 to qualify for the Academy Awards, Warner's *After the Fall* stars Gene Hackman as Ellen Burstyn (*Exorcist*) as a 32-year-old housewife/mother dissatisfied with her existence. Given a new lease on life through her husband's death, she falls in love with Kris Kristofferson and must decide between living for herself or her son in this compassionate film by Martin Scorsese (*Shine*).

Other upcoming Warner films to look forward to in the near future are *The Prisoner of Second Avenue*, starring Jack Lemmon and Anne Bancroft, adapted from Neil Simon's hit Broadway play; *The Yakuza*, a modern day samurai-type crime thriller starring Robert Mitchum and Brian Keith, directed by Sydney Pollack (*Jannet*); *Shogun* from a screenplay by Robert D. White and White, a sort of epic of nobles M.A.M.T.H. starring Clint Eastwood, Jennifer O'Neill, John Albert and Geoffrey Cambridge.

In the meantime, Alan Arkin and James Caan are scoring with unprecedented success as two farming cops in *Banana* and the Burt Reynolds and Valerie Harper co-star in this sometimes tragic, usually funny blockbuster by Richard Fleischer (*Shogun*).

At Columbia, the big picture is *Emmanuelle*, an X-rated French film that is breaking boxoffice records everywhere. Starring Sylvia Kristel, and Alain Cury, *Emmanuelle* is based on a popular "underground" novel written in 1957, and concerns the adulterous affairs of French diplomat and his wife while on a posting in Thailand. Outlawed and banned in various countries around the world, *Emmanuelle* has nevertheless smothered the sex-X banner among many major distributors.

Conveying this factor, Columbia's major release will be *Penny Lady*, Barbara Streisand's reprise of her



Leah



Leah



Leah



Leah



Leah

Queen-winning portrayal of Ziegfeld "folks" star Nancy Kelly. James Caan, Omar Sharif and Roddy McDowall also star in *Penny Lady*, directed by Herbert Ross, who worked with Streisand in *The Owl and the Pussycat*.

Rock music and rock opera will be dominating Columbia's spring lineup, with *Shogun* and *Tenney* as the two leading aspects of rock orchestration. *Shogun* features one of Britain's top recording stars, David Essex, in the story of a rock group's rise from obscure sea-front strands to world-wide fame and recognition. Adam Faith and Larry Hagman co-star, along with six new rockers. *Tenney* will be the filmed interpretation of the stage show created by The Who, and will feature the diverse talents of Jack Nicholson, Ann-Margaret, Oliver Reed, Brian John, The Who, Christopher and the New York.

From the artist of *Rocky*'s *Rocky*, Ingmar Bergman, comes another successful film of wit and wit and the supernatural, *The Seventh Seal*. *Seventh Seal*, Paris-France and *Seventh Seal* will star in this tale of a town in which the women seem possessed by an unexplained force of bizarre evil. Scheduled for February release, *Seventh Seal* is directed by Bryan Forbes, and guaranteed to send chills creeping up the spine.

Also scheduled since, Warren Beatty and Julia Christie star in *Shogun*, an off-beat crime/adventure flick that co-stars Goldie Hawn. Beatty, by the way, does double duty as *Shogun*'s villain, as well as co-writer of the screenplay with Robert Towne.

sinbad preps 3rd sail sched

Warnerville, production on *Columbus: Sailed at the Edge of the World* is beginning, with Ray Harryhausen striving to top the special effects he created for 74's successful *Golden Voyage*. Inflation has stricken the film like an evil giant, however, as Sinbad's best costs \$20 million to build this time. Hopefully, *Golden Voyage* will recoup his *Golden Voyage* profits with *Golden Voyage*.

Paramount's spring campaign special will include *Shogun* as the *Shogun* in New York. It's an old little story about a young girl's trip to the big city to find herself, but finds the man of her dreams instead. James Caan, Roy Scheider and Barbara Hershey star in *Shogun*, directed by Sidney J. Furie (*The Apaches*).

Due to the spectacular success of *Agatha Christie's Murder on the Orient Express*, now on being held and generating more visualizations of other *Parrot* novels, Paramount is all hopes to secure further film rights so that they can ride on the crest of the current renaissance wave.

Temporarily unscheduled, but ready for instant release by Paramount, is Ralph Bakshi's first animation feature *Cannibal*. And even though he has already run into risk, from the *King of the Hill* and *Heavy Traffic*, Bakshi came under most attack at a special

THE ENTERTAINMENT LINE-UP FOR 1975



The Shogun Wars



The Shogun Wars



Shogun



Shogun



Shogun

preview attended by the Congress of Racial Equality, showing their opposition, CORE members called the film demeaning, depicting blacks as slaves, pimps, hoodlums and whores. They then curiously supported Bakshi calling himself a film about the Arab-Israeli War because he is Jewish and that is all he should pretend to be knowledgeable about.

For his part, Bakshi called CORE "middle class schoolers, not representing the majority of blacks. My films are tough, if they upset people, I can't help it." (Cranwick) "describes contradictions in the ghetto that are still current today." They are "white impressions of black cultural myths in broadly ideological terms."

Twentieth-Century Fox's current releases are packed with action and intrigue, led off by a British thriller called *Death Sentence*, starring Sean Connery. Previously titled *The Terrorists*, the film concerns the take-over of a British embassy by a group of anarchists.

Next in line is *Michel Kid*, a close-up look at a carry man who ends in life drifted into the slot of the neighborhood "bazi." Starring Jason Miller and Linda Haynes, the movie traces the film's gradual loss of power and eventual downfall, skillfully directed by Robert Swenson of *421* Mulligan.

musketeers back at box office

The spectacular success of last year's *Three Musketeers* has killed 20th with confidence that this year's sequel, *The Four Musketeers*, will do as well or better, since it is really just the rest of what was to be one gigantic movie. Smaller thoughts seem to be traveling through other film producers' minds. However, because there has been a move made to buy up Warner Bros. film rights to the Alexander Dumas classic *Man in the Iron Mask* and *The Gascon Brothers* to cash in it is still hot.

Finally, 20th will be picking up a new Gert Ruyssels film for February-March release, *M.W. and the Male*. *Beachings*. Wink-croaking, howling and belching, this oddball performance is a beleaguered country boy cast into trouble by the winds of circumstance.

United Artists spring releases are few in number, due to the continuing success of their Christmas released James Bond thriller, *Man With the Golden Gun*. They do, however, have a rough, gritty tale of espionage and counter-espionage in *Report to the Commissioner*, based on the bestselling novel by James Mills. Michael Moriarty and Susan Blakesley star in the new motion picture that doggedly follows an idealistic New York City detective into the stark world of street hustlers and dope pushers. Heavy police action.

On the comedy side, UA offers *Baruch* Belton, starring Jeff Bridges, Elizabeth Ashley and Stan Parker. The wild West was never wackier than it is on this unusual ranch that



Death Sentence



Death Sentence



Death Sentence



Death Sentence



Death Sentence

is pecked with beautiful girls, all directed by Frank Perry (last summer) with comedic flair. With

Bronze stars John Wayne on a tough cop on special duty in England, whose methods and direct line of action takes the British by surprise. Sort of *The Duke* in England, *Bronze* also stars Richard Attenborough, Judy Geeson and Mel Ferrer, directed by Douglas Hickox. Otto Preminger's new film, *Heat*, is due from UA. The film, starring Peter O'Toole, Richard Attenborough and Raf Vallone, details the kidnapping of five beautiful girls by a Black September terrorist group. The international agents work desperately to keep the girls alive and stop a scheme designed to shatter the political-economic balance of the world.

flaws mar jaws star

Groundslinging showmanship appears to be making a comeback in the movie business, and the possibilities of publicity stunts and ushers in garb suits loom large once again. Such tactics started in the film industry, but became the province of TV newsmen (let's hear a roar) when theater budgets were cut in the 50's. Now, with soliciting the Fire Department support for the *Twelve* release and *Earthquake* ("Earthquake" the *Shogun* tube tests, premises and documents are book with us as shawnee reuses. Sensational, in fact, has proved as successful that universal place to utilize it again soon, even though a certain Chicago theater developed well and calling cracks that weren't there before *Earthquake* sticks.

Among Universal's more memorable plans is the release of *The Great Waldo Pepper*, starring Robert Redford, and *The Tiger* starring with Clint Eastwood as the director and star. Also in the wings are *Robert* (*The Sound of Music*) *Wise* (*The Hindenburg*), recreating the greatest dramatic disaster ever, starring George C. Scott, Anna Bonaiuto and Ray Thorneley and Jews, the stars

h'wood hunts b.o. stunts

of terror in a seacoast town plagued by a man-eating shark based on an Peter Benchley's bestselling novel, *Jaws* features a \$400,000, 25-foot mechanical-rubber shark which kept breaking down during filming. American International's February-March line-up of film will be led by *Wild Party*, starring Russell Welch and James Coss. This melodrama period piece is set in the 1920's and is much more interesting because it is the semi-factual recording of the turbulent life of silent screen star Roscoe "Fatty" Arbuckle, whose career was shattered by a murder at just such a "Wild Party."

AI's other big spring release is a production adventure, full of mountain dragons and swamps, *The Last Thing That Fear*, based on the novel by Edgar



Death Sentence



Death Sentence



Four Musketeers



Four Musketeers



Four Musketeers

COMING ATTRACTIONS



W.C. and the Boiz: Boyz n the City

Rice Burroughs, creator of *Thelma & Louise*, stars in the film shot from a screenplay by Burroughs and author Michael Moorcock. The paperback and Marvel Comics both plan to publish for this excitingly powerful adventure movie.

Post-Grav and Austin Butler face a pack of killers out for blood in *American-International's* new nastiest thriller, *Shaka, Baby*, the edgier is just and farious, packed with car chases, warfight and more raw escapes. Needless to say, Shaka, the lady private eye from Chi, comes out on top with the help of her trusty, 44 Magnum.

Quincy just are refusing to appear on a regular schedule, and most of the releases are making more money now than they did before. The top re-releases this year will include *Snow White and the Seven Dwarfs* and *Bambi*. The new films in the Disney package will be led off with *The Strongest Man in the World*, starring Jay Leno, Cesar Romero and Phil Spector. Following closely behind for an Easter release is *Escape to Witch Mountain*, in which three young children find a ghostly mansion and proceed to make it their business to convert the stars (Ray Milland, Eddie Albert and Genevieve Pinnock).

Bonds of Valor—Harvey of Steel That's the title of the upcoming film based on the life of Police Officer Marjorie's Warren's Lib answer to the Evil Kneede male chauvinist problem. Paul, who has been moving around the country jumping trucks with his motorcycle, has convinced to the filming of her life, with Owen Conner, Al Molinaro and Traci Varadero being considered for the lead. Co-ordinated with the movie, and keyed to wing out all the other publicity possible, will be toys, games, dolls, models, etc., for Mr. Marjorie, just like there was for Evel.

hitchcock in hospital

Alfred Hitchcock entered the hospital in December to have a heart operation implanted in his chest. Everything went well during the operation, but he suffered an allergic reaction to the post-operative antibiotics. Just five days after the operation, "When I asked them who prescribed the medicine," the party director recounted, "there was a deplorable silence." Fully recovered now, Hitchcock is working on an untitled Universal project that he describes as "a conspiracy. It's a change of pace from disaster films."

Henry Kissinger has turned up again, this time as the inspiration for a new Hollywood comedy. The producer is considering plotting the as yet untitled film in Ancient Rome. "Who knows, in his travels to high places around the Empire, he might even find time for a chat with Jesus Christ."

On the TV scene, the homebound success of last season's car chase is apparently going to linger on as next year's rather contains a holocaust of low 'n' order offerings. The sleazy ghost, *Police Story* British has already given birth to *Angie Dickinson's Police Memoir*, is apparently pregnant with spin-off



Untouchables



Untouchables



Untouchables



The Wild Party



The Wild Party

series again. Although still untitled, there are projects in the works to give Tony La Bianca and Stan Margulies their own show as a Matt and Jeff detective team. Jas Michael Vincent is due for a series recreating the Special Weapons and Tactics officer role as a vigilante assassin. Vic Morrow, George Kennedy, Lloyd Bridges and James Farentino are also likely candidates for action or special screening from this outlet limits show that breeds like a nemesis.

Other NBC projects for '75 will include a series based on the legendary detective *Elery Green*, with Jim Norton in the title role. There will also be 30 to 35 pilot special projects of the 90 minute TV movie variety adding infinite possibilities to the prospect of further police and adventures series in '76. Among those already scheduled on *The Invisible Man* starring David McCallum, *The Mirror* starring Tony Curtis, and *The Mirror Man* and *The Undercover Man*, both *Police Story* spin-offs.

Gerry and Sylvia Anderson's six and a half million dollar series, *Space 1999*, has completely finished shooting its initial 24 episodes now, and has been offered to American networks. There have been no takers yet however, due to the \$275,000 per episode price tag on a cash hour-long show. The 1999 production can not afford yet however, space mid-season cancellations and shuffling will as doubt strike again in '75. Sci-fi oriented ABC is a likely sponsor for this Martin Landau-Berlinian Ram space opera vehicle.

Star Trek, the long dead but never forgotten NBC TV series, appears to be on its journey to where no man has gone before, retransmission into the network fold, long a sponsor's nightmare. *Star Trek* had many fans (15,000 at NY's 1975 convention), but never enough to support the weekly show. "Trekkers" and "Trekkies" condoned the eventual cancellation of the series a few years ago, passionately claiming "taxcutive projects against sci-fi on TV."

Now, a feature film is being planned to re-kill "Trek" and straight dollars to pay for expensive sets and pre-production waste. If the fans thus prove their well support *Star Trek* with cold, hard cash, the networks can move into the already constructed sets and start shooting without feeling guilty about taking a chance on a crazy loser. In any case, the feature film, recasting most of the afterlife unemployed cast, should finally prove that there is no such thing as "taxcutive projects," and it was economic ugliness that originally killed the beautiful beast.

Finally, for the attract in foolab rats, a *Supergirl* movie is in the talking stages, based on the National Comics super-hero with the cape and the big S. What makes the whole idea a stinker is the timing of stars being considered for the part. Clint Eastwood, Robert Redford and Burt Reynolds are the primary choices, carrying up visions of a hood-lusting and desert smoking Supergirl, a disappointed Supergirl in a blue 20's tuxedo with a red cape, and a machoed Supergirl, whose between acts give new definition to the concept of superpowers.

Up, up and away!!!



The Wild Party



The Wild Party



The Wild Party



The Wild Party



The Wild Party

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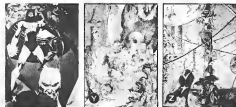
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SCIENCE FICTION IN PAPERBACK

More science fiction than ever is due on the paperback racks in the months ahead, bolstered by interest generated from other media, primarily TV and film. An ongoing trend toward science, the sophisticated and even the Star Trek mythos, has spilled over into the book field, increasing the output of new novels and the republication of sci-fi classics.

Those who have followed the adventures of Teri Cabot and the saga of Gor can expect more of the same in *Black, Werenotes of Gor* by John Norman is sixth in the popular Gor series from DAW. A beast, riding a mighty winged lion, throws a challenge, a bloody ordeal that had begun the aim of Teri's, once Teri Cabot's beloved, in the barren code there could be but one reply!



The beast had calculated correctly, but they had underestimated the full extent of their human foe's cunning. With the outbreak of the conflict, Cabot and his Gor's, high-powered adventure from an innominate, bestselling author.

February witnesses the return of Cap Kennedy in his fourteenth adventure, *The Glorious of Sparta* and *As The Green Star Rock*, fourth in the series by Lin Carter. A. Bertram Chandler joins the DAW list of top SF writers with *The Big Black Mark*, the prequel account of John Strime's legendary career. The big black mark on his service record which forces him to change his legend and rise from assassin in the Galactic Federation to Admiral.

daw gets black mark

of the Rim Worlds is detailed for the first time in this book. Thomas Burnett Swann takes us to the last stronghold of the World Wars in *The World Wars*, a fantasy of the little folk and the Celtic gods. Step right up and take your chance on the wheel of fortune! Try the new mind-bending book *Race*—Russian Roulette for the mind! The winners become super-heroes called *Blazers* and the losers—its only for cyborgs. Later he was the brother of one of those losers who makes the drug on the chase that if he wins, he might be able to cure his brother. But what he becomes is something new expected, the only man who might dispose the real life of the world. *The Blazer* by

Dan Dickson, is super-stellar entertainment!

Else by E. C. Tubb, the twelfth story in the Dameron of Terra series is available, as is Michael Coney's latest novel, *The Jews That Win, The Claws That Catch*, on off-beat tale of a futuristic love triangle. Described as a 1984 of the twenty-first century, *2018 A.D. De The Ring Ring* by Sam Lundwell is a sci-fi story that made the bestseller lists in Sweden.

BALLANTINE has initiated a new program for their SF line. Starting this month, their books will carry the Ballantine Seal of Selection (readily distinguished and easily visible from any direction or distance) which guarantees the reader the highest quality work. The books chosen will include the best



by established authors and new talents under the finest cover art around!

To read the program all with a real blast is Robert Heinlein's *Star Men* and Theodore Sturgeon's classic, *More Than Humans*. *Neotika*, the only novel by Cordwaine Smith is also available, printed for the first time in complete, unbridged form. Alan Quan Ferner's first SF adventure novel, *The Tar-Apaw Ring*, is reprinted as is Hal Clement's *Cycle of Fire*.

Michael Bishop's first novel, *A Farewell For The Eyes Of Fire* is an unforgettable tale of two humans who carry out a dangerous program of exploitation of an alien species with the open cooperation of yet another alien group. Frederick Pak and Jack Williamson begin on exciting new trilogy that deals with a strange and fascinating subject called Cuckoo which is burning through space toward our galaxy at one sixth the speed of light.



When expeditions are sent to investigate Cuckoo, the unbelievable begins to happen. Look for *Forrest Star*.

A dozen of the elusive James

Tipton, Jr.'s stories are collected for your pleasure in *Warm Worlds and Otherwise*. Award winners such as "Love Is the Plan, The Plan is Death" and "The Girl Who Was Plugged In" are included. Norman Winters slugs five thousand years at a time, venturing forth at intervals to see what war changes have taken place on earth. This classic novel, which makes its first appearance in paperback, was originally serialized in *Wonder Stories* in the 1930's! *The Man Who Awoke* by Laurence Manning is a gripping vision of the future which spans 25,000 years—as awesome, revealing look ahead! Future novels selected by Ballantine will include David Gurnett's *When Nucleus Dies* and a new novel from Paul Anderson, *A Midwinter Tempest*.



POCKET BOOKS' exciting, new adventure series has apparently combined the Sub-Mariner with the Clowns from the Black Legion. The exploits of Attar the Merman will be available in March in *Attar's Revenge and War Of Nerves*, both by Robert Graham. Attar, a super-human man-fish as a reluctant quest for vengeance battles his enemies on land, where he has the strength of six men, and in the sea, where his gills enable him to breathe underwater. Fastest fishy fiction for fantasy fans!

ACE shines bright in the SF galaxy this month with Andre Norton's *Forevermore* series, a dynamic new novel making its first appearance in paperback. They'll also be republishing Norton's backlog, in case there's any you've missed. Also on to is *A Wizard Of Earthsea* by Ursula K. Le Guin—a touching story of a lonely boy who uses his powers untimely and too soon, opening a doorway into the land of the dead.

He most eventually meet his death and struggles to send it back to the proper time. It's Le Guin's very best work of fantasy—one you shouldn't miss!

Perry Rhodan faces more cosmic danger than ever on his adventures as stepped up to three a month beginning with *Renegades of the Future*, The Herter and The Green Sealers. Under The Stars of Babylon, *The Seeds of Infinity* and *Therapy's Reality* will follow.

ACE will begin a numbered series of Science Fiction Specials in the months ahead. These works, chosen for their high quality, will feature new material from both established authors and new writers. The first is *From The Legend Of Hell* by Harry Storer, and the second, *Red Tide* by G. B. Chapman and Dorian Latham.



Seven, both are exciting future visions.

Anything can happen—and does in Philip K. Dick's alternate universe novel, *Eye in the Sky*. *Satellite City* by Mack Reynolds is the most luxurious resort in the history of man, where anything is possible for a price. But so one knew who owned it until one man penetrated the wall of secrecy about it's 22,000 mile-high orbit and discovered Satellite City's hidden weakness! Write your own of it. Look for ACE's new book *The Lord That Time Forgot* by Edgar Rice Burroughs.

Sword and sorcery readers should welcome *Karna*, a classic, novel. *Satanic Host in Bloodstone* by Karl Edward Wagner. Karna, the mystic swordman, becomes a living link with a vanished superpower when he awakens a dreadful racial relic—a ring that will give him awesome power! It's from WARNER PAPERBACK LIBRARY in March.

THE SHAPE OF BOOKS TO COME

Then in April, the Six Million Dollar Man battles an intergalactic beast in the third book of his series, *Wine, Women and War* by Michael King. WFL also presents one of the most famous SF classics, *When Worlds Collide* by Philip Wylie and Edwin Balmer, used for reading or rereading.

It is the 21st Century and women rule the world. Stranding in its theme, stranding in its implications, *Regiment Of Women* by Thomas Berger is a brutal and hilarious vision of a possibly inverted future. It's available this month from FANTASY LIBRARY. The people of Zorlux are forced to atone for the crimes of their fathers by the brutal priests of the Sacred Grove. It is a world where the sentence for joy is death until

you then late the night, their mission was simple and solid.

This month, PYRAMID begins publication of the early works by SF's most controversial writer, Marion Zimmer. *The Glass Teat* is the first to appear, an underground classic about the technospeak world of TV. It will be followed by *Feigned and Other Solitudes*, an anthology of mad dreams and nightmares, including the recent work, "Sleeping Dogs." Then, Jack Vance takes us right into the future to *Showboat World* where two irresponsible shamans try to outwit each other on a planet settled by earth's misfits and populated by the most incredible bestiary this side of Mithrasian Beach.

From D. F. Jones comes a sequel to *Colossus* (*The Forbin Project*, in

CULTURAL REVOLUTION
DRAGON
FRANK J. FORD



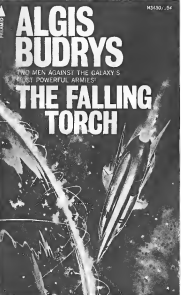
mismanagement is to study the sex habits of earthlings. *The Brain* is the first story in the series, with more unlikable adventures to come. Another series, soon to appear on the racks is the *Villains*. *Steel Sentinel* is the first tale of the mighty Harrison who pilaged and ruled the known world.

She was everyone's woman, a magnificent, beautiful creature who stimulated her victims periodically until she became hungry. A frightful tale of an alien slandering between a thirst for blood—and a hunger for love. Read Ted Sabin's *The Soulcatcher*. A futuristic international space city is hijacked by prowlers from an orbiting death satellite. SC engineers battle to regain control of this City In The Sky, as exciting new tale from

author and some old plot.

AVON'S SF Bestsellers series is well on its way with some top titles of the far future. Look for *The Man In The Moon* by Robert Silverberg this month. When Muller was sent to spy on the first alien race mankind had ever encountered, his identity was discovered and the aliens cured him with a terrible cure which made his presence unbearable to his fellow humans. Entranced, he chose to live the rest of his life in an abandoned city of murderous races on a long dead planet. Now, men must enter the maze and lure Muller out, because he is the only man capable of dealing with still another terrifying race of aliens.

Next in the series is *The Line Between* by Norman Spinrad, about



science vs. swastikas

Walter's "Master Race," and beside *Outside* by Philip Jose Farmer. Future novels will be *No Blade Of Grass* by John Christopher, *The Winds Of Time* by Chad Oliver and *Decision* by Mary Anthony. Also by the latter is an original megalomaniacous yarn available next month from AVON. Set in about three eons from now, a great bird with a powerful alien intelligence, and a unique purpose in



are menagerie prize breaks from *The Time Of Zharko* is a stunning new novel from Nancy Macdonald. *The Koma Machine* by Michael Davidson links the ancient spiritual wisdom of the East with the world's most advanced computer complex. An altered Nirvana or a nightmare machine? A tale of Cybernetic Buddhism.

PYRAMID offers some excellent SF for the discerning reader. The deities of Jupiter, Ganymede and Earth are all strangely linked in the hands of a prisoner sentenced to instant death in *Three Worlds To Conquer* by Paul Anderson. Edgar Pangborn's *The Company Of Glory* is a provocative novel about society after the nuclear holocaust—and the fantastic journey of Demetrius, a storyteller who remembered the earliest myths. Free Earth from its position as slave planet from the mighty Empire is the plan of two heroic men in Algis Budrys' *The Falling Torch*. A spaceship had drop-

The Fall Of Colossus, Charles Fortin finds the key to the destruction of the computer/god Colossus—but can he make the decision? Also from BANTAM is *Time*, narrating at the classic *The Stars My Destination* by Alfred Bester. In Zach Hughes' *The Shock Force*, a genetic control system empowers America until a free-dominator is born with the power of PSI. Then the fireworks really begin. Clifford Simak's new novel,

time tunnel terrors

Our Children's Children, is a chilling tale of time travel. Our descendants from 2099 flow through a one-way tunnel to escape the invasion of unearthly beasts. They said the tunnel was guarded—then the han-

ders showed up here!

PYRAMID begins an exotic adventure series this month with an out-of-this-world twist! Peter Lennox is *The Man From Planet X* and his

Curt Stelmak.

Frederick Pohl has joined the staff of BANTAM as consulting editor. The four-time winner of the Hugo award will be selecting solid stories of superior high quality and interest. His first selection is *Disobey* by Samuel Delany. It's a novel of love and terror at the end of time. The sun had grown deadly, the world gone mad, society had perished and savagery ruled over all. The end seemed near until a young drifter entered the city. Pohl's next selection is *The Female Man* by Joanna Russ.

Star Trek lives—or BANTAM! Author James Blash who has been translating TV scripts into short story form has today a chance to write a second original Star Trek story for the millions of Trekkiacs. Titled simply *Star Trek II*, it sends the valiant crew of the *Starship Enterprise* against an unknown force that threatens to destroy the universe. Some characters, some

characters. Together they try to save a wild, primitive planet and, perhaps, the entire universe!

Shoreup by Einar Allen follows the discovery of an alien who joins a diabolical priest on a forbidden expedition through Deadways to find the legendary land of Forwards. They finally confront a secret high society for 23 generations, whose discovery would reveal their origins and destiny—even as it destroyed their world.

From the same author comes *The Eighty-Ninth Year*, first time in paperback from LEISURE BOOKS. BELMONT TOWER is offering two novels under one cover for 50 cents. John Brunner's *The Bell That Rings* details the drama of someone or something infecting the minds of a group of unrelated people with an identical "rune." You get Lin Carter's *The Perilous Planet* as bonus.

That's the reader for this issue. Till next time, look to the stars!



"BILLY" SEQUEL'S GRAND \$11-MIL PREVIEW

Variety, the show biz trade paper, shouted it is a front page five column wide headline which, when translated into English, meant that *The Trial of Billy Jack* grossed a record-breaking \$11 million during its first week premier showing. Then, it proceeded to make a million dollars a day for the next two weeks, shamed the old film hit pros, and gave the country a new folk hero, the likes of which hasn't been seen since the days of Davy Crockett.

The man behind it all is Tom Laughlin, a maverick filmmaker/distributor who could previously be spotted in crowd scenes of films as far back as *Swing Pacific*. Laughlin has portrayed the Billy Jack idea into what will probably be the serial of the decade.

As wheelers go, the film had a reasonable success, but more importantly, it developed the matrix by which future Billy Jacks could be made. Plans for the next installment began immediately, though financial hardships prevented it from being completed and "is the case" until 1973, when it too was sold to AIP.

Response to the film ranged from roadside to disappointing. But Laughlin's faith was at least comparable to that of the character he portrayed. Apparently he re-acquired the film and redeveloped it using a strategy, termed in show biz jargon as the "four-wall" gambit—a distribution program which totally blankets a city's theatres. The film, nearly 1000 Billy Jacks, went on to become one of 1972's top grossers. Suddenly teen-agers in America's "heartland" were flocking to see it.

THE LEGEND OF BILLY JACK



Billy Jack was born and baptized in 1967 amid the two-stroke rumblings of an American international cycle opera titled *The Born Losers*. As a half-African lecher just back from Viet Nam, he gets involved in defending an innocent victim from an outlaw motorcycle gang, whose leader wears a jacket emblazoned with the audacious caricature of Jesus on the Cross, subsequently lauded "Born to Lose."

Victimized by police for his charity, Billy's wife ally is a girl called Vicky, who is dressed all in white, though not in much of it (bikini, open shirt, and boots). She talks about virginity with skin-sneaking cynicism, saying "I shivered like me," which makes it difficult to be as thrilled as one might otherwise be when she meets a flaccid of rope with the reply "I'd love to be dead three days before I'd let you touch me." Dead three days. The Gospel references are often so irritatingly irrelevant that they could pass for subtextual in any form less loving than a film that has to make money.

All was made right in the end as the half-breed avenger administers his own brand of martial art, karate-like. One almost expected a hearty "Hi ya, Silver!" Yet even heroes must pay the penalty for resorting to violence, as attested to by Billy's injuries. Those who live by the sword, etc.

In the closing scene, the girl sees the wounded lecher off in a hell-copter. In the words "We are the sweetest and the sorriest." The echoed rhythm of "I on the resurrection and the life" can't have been unwitting.

AIP brought back Bern Leeson as "the first appearance of Billy Jack." Overnight it seemed the character began to emerge as a potent youth-cult figure.

This time around, he appeared as the protective father/patron saint of the Freedom School, an infamous institution dedicated to free-mining education, whose long-haired, socially-rebeld students are persecuted by the vicious blots of a neighboring town.

The good things in Billy Jack create an atmosphere that helps blot out the leaden plot about a deputy sheriff's teenage daughter who gets pregnant, takes refuge in the school, and falls in love with an Indian boy.

Dolores Taylor, Laughlin's real life wife, plays the Southwestern schoolmarm who runs the experimental school on an Indian reservation. Spontaneous and rolling out of the side of her mouth, she really looks like what she plays—a hard, dedicated pacifist, a heroine by virtue of what she does and how she thinks, not how glamorous she looks.

Billy Jack gets by with most of its nonsense (even the new cliché of director as a savior) because the kids (a mix of professionals and non-professionals) are so loose and charming that they really do inspire hope. You can believe that the world isn't all gloom and carnation, because, despite the rigid polarity of adult psychopathic feels versus the free, happy, loving kids, the acting of the kids really is so free, lecher and loving-and so funny. It is a big fairy tale. ("How do you find Billy?" "We just want him and he shows up.") The school



(Continued on page 26)

HE SOLD HIS SOUL FOR ROCK AND ROLL

And probably discovered the only way to get a longer three days' were referring, of course, to the *Phantom of the Paradise*, the wild set now flock to catch the same since *Yellow Submarine* splashed across the screen.

Snob DePalma, the main reason (like for the rest, has apparently pumped new depths in what may yet become known as ineptly in entertainment. Then again, there may be merit to his madness.

Notably, *Phantom* is the egg of rock composer Wardlaw Gray, and his compulsion to create heavenly music even if he must descend to the depths of hell to do it. His life and work are like a bizarre melody underscored by films with whom he comes in contact—an ultra-pervasive producer, an amnesia sufferer, the bike boys and the grieving greatest, all sprinkled throughout the soul-like storylines, high notes and discards, until the explosive final chord signals the end.

Working over the structure of a classic horror plot, DePalma began overlying: counterpoint, three-rock musical, comedy, fantasy-to compose what could be the axis of the decade, a cinematic rock opera that'll push any preconceived ideas about entertainment. Through a twin channel reveals art and back imagine the *Phantom* as a musical, or an Alice Cooper version of *A Star Is Born*, and you'd be getting warm.

Rock is not new to film, but one must consider how it was used before. Certainly the film *Easy Rider* has made over the years have been extremely successful at the box office. Yet all of them are singing star showcases cast in the traditional Hollywood movie musical mold. The best may be rock but the style still draws on the traditional technique used by Nelson Rockefeller, Bing Crosby and Fred Astaire, who used rock, are sang on the drop of a hat. The films of the Beatles and the Woodies essentially followed the same pattern.

Lately film directors have been inclined to treat rock as an event



has baby-rock composers sing their condemnations of prejudice and war, and there are no ambiguities, only right and wrong. The kids are like today's youth—they scathe tough phrases and four-letter words, and their fresh faces rule all the obscenity out.

Very young audiences, who reportedly see this film, like it because it has a hero, rather than the customary antihero. Laughlin wears his cowboy hat that covers his forehead, and except for a scenic slow burn, and an occasional smile, his performance is reminiscent of Clint Eastwood actual of acting. He personifies the good, and doesn't need to be expressive. And for the youth he not only is a hero, the idealist armed, but armed as their belief, since he protects Indians, children and horses.

billy jack, mystic

No one has to go looking for Billy Jack; he has mystic powers. He is touch of the time and it is there when he's needed. It sounds silly, it is silly, but it's also sacred.

The Laughlins, partly through their inexperience at screenwriting, seem to have stumbled on a winning combination. If their writing is bad, their instincts are mostly very good. There's a sweet, naive feeling to Billy Jack, even when it's stretched. The scenes involving the high school kick are good in an unorthodox, spontaneous style. As a director, Laughlin shows an ingeni-

ous, cinematic talent for comic improvisation.

The character of Billy Jack combines the good man of action with the soul-searching mystic. He appears to be armed, rather than disarmed, by his studies with an Indian holy man. In a ceremony in which a rattler strikes him repeatedly, he becomes "brother-to-the-snake." He doesn't need weapons; in one sequence he kills a gang of thugs by karate. Also, the movie restores the tradition of the (white) happy ending.

The film's explosive impact was clearly felt as the nation's youthful audiences who gave their approval by returning to see it again and again. Billy Jack was firmly established in the American milieu. Laughlin-Taylor Enterprises immediately began to gear up for the next installment, *The Trial of Billy Jack*.

Trial begins where Billy leaves off, with the hero set to prison for killing the villain. During the courtroom sequences he makes his own indictment against the Establishment, wailing a Pandora's box of contemporary social ills including big Los, Watergate, Nixon, Woodstock and even Ford's perjury. All somehow woven together in the fabric of Billy's own legend. After completing his jail sentence, he returns to the troubled Western turf to face the evil, rich and ultra-conservative vigilantes who've dedicated themselves to harassing and destroying the Freeborn School, alienating the student's open-minded grasp and alienating Billy Jack himself.

Certainly calculated to give the story its strength and immediacy, all these elements only served to weaken its structure by overloading

the screen and leaving mediocre fans puzzled. The film simply aimed too low.

Every American embarrassment in the last ten years is desperately dropped in to support the message that our country is a barrel of rotting idiocy. Laughlin and Taylor have set themselves up as the Ray Rogers and Dale Gribble of counter-culture, rednecked taking potshots at easy targets.

Example: the students' TV transmitter is bombed and the campus is occupied by National Guardsmen. Billy Jack, who has killed a thousand members of law with a kick to the throat, surrenders to the Guard

campus killings

in exchange for their promise to withdraw. But after he is taken away, the Guardsmen proceed to enact a East State-style massacre, wounding or killing many of the principal characters.

Laughlin's low-key characterization is as solid and strong as ever, expertly supported and captured by costumeur Jack Harris, whose superb photography infuses the film with extraordinary visual interest. When Taylor's schoolmistress and Laughlin's Billy Jack enter a separation by a five-year prison term, it's a help. The such's regatta behind their embracing figures, and the Grand Canyon itself is hardly enough to provide the backdrop. Yet since David Lean's last film has so much of the same borne witness to the importance of

a couple of actors.

But these actors play more than roles. They are the Holy Family in a new, spectacular religious calendar for the teenagers, revolutionaries in the same sense in which Jesus is said to have been a revolutionary. A female Jesus Nader and the greatest still-living activist of all time, the school mistress organizes her students (they're mostly of college age now) into teams of riders who rip into an assortment of political problems, blasting corrupt officials in their school newspaper and on their own student-run television station.

Delores Taylor, her mouth down down, looks like those statues of Medusas which are regarded to be dripping, dripping, (filling) mythical buckets. She is the suffering soul of the universe.

Billy Jack's singleness of purpose is underscored by his one-dimensional character whose idea of truth somehow turns every other role into a stereotype. He combines the finer qualities of Superman, Bruce Lee and Jesus Christ.

Yet no ambiguity is recognized. Everyone is exclusively good or evil with the flower children combining forces with the hairy ladies to fight off their disguised end-neck oppressors. Whatever validity such a social-political abridgment might have is glossed over with sentimentality, kept to harness and mystify American Indian style. One is asked not to think. As one character tips us off, "There's the trouble, you always try to understand with your head. You don't listen to your heart." Throughout the trilogy, with its shifting emphasis and production values, the figure of Billy Jack re-

appears consistently. Like the hero of TV's *Kung Fu* (which was very possibly inspired by Billy Jack), he is a spiritual man of peace (spelled with the mystic cowboy who fights wrongs and rescues the oppressed). A master of Judo (in Karate form of karate), he does not weep; his body is a lethal instrument, and his mastery of the physical arts of his mysterious folk are linked to his being half-American Indian.

His silent mask never lifts, except for a small smile. He says, "Now let me explain you, before he lets fly with those feet. Yet he never quite a part of his society. His manner is isolated, enigmatic, too Godlike to be sympathetic, even though his actions are greeted with hyperbolic cheers, something missing in theater for years.

the making of a hero

The documentary is delightful. "All my films are melodramas," Laughlin confessed. "Tales of message and a threat for creative degradation. Billy Jack has become the greatest youth culture hero of our times."

Billy's office office arithmetic has undoubtedly given Laughlin the creative freedom he needs. Hopefully, he will use the privilege as skillfully as he developed the life and legend of Billy Jack. Plans are apparently underway for *The Jack* in the series to roll sometime in 1975. Looks like there'll be more Jack for Billy in the future. ☐

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COMIXSCENE

There are endless rumblings beneath the firmament of the comic book world, but they will probably not erupt as profitable as those that are making moolah for the movie business.

Harden hit at this time in Atlas Comics, due to the mutual agreement to terminate the services of editor Jeff Tarr, on January 31. Apparently unable to resolve differences of opinion as to who should have final-discard powers, Jeff as editor, and the Goodman as publisher, agreed that Davis should leave Seaboard, with Larry Letter taking over his duties.

This turn of events impinged a horrible on Atlas' show Tarr's only widely absorbed Letter's editorial work several months ago.

Production Manager Steve Mitchell has joined Davis in leaving Atlas, under somewhat similar circumstances. His complaints have to do with the continual coloring and art-

work changes to be made after editorial approval was given.

Adding to the problem, the Gusty Barkers and other artists and writers have cost a very eye of Seaboard because covers, and in Alex Tarr's case on entire story, were rejected after acceptance. Other, personal differences have also had their effects, despite high-page rates and quick payment.

The immediate result of the changeover will effect the best editorial policies, one of which will put a capstone on every character in the line who did not formerly have one. In addition, Western Action and Midnight Madness have been cancelled, and the black and white, Revline and Tackling Adventure Tales, have been suspended with their third issues. *Wonder Tales of the Mesozoic* however, will be published as a new color title.



COVER: ATLAS COMICS



COVER: ATLAS COMICS

On the brighter side, Atlas plans a number of brand-new titles, the first of which is the magazine *The Barbarians*, featuring Ironjaw and Captain Tarr. The second book will be titled either *Dragon* or *Heads of the Dragon*. Written by Ed Reddy and drawn by Jim Craig, *Dragon* is not considered a King Fu character, but rather, "a super-hero who can wipe out anything with his hands."

Playing musical chairs with the art and writing chores, the Seaboard Group will also utilize Steve Binks on *Tigerman* with issue 3. Steve Mitchell and Frank Springer will put together the first issue of *The Group*, with Eric Coker taking over as number 2.



COVER: ATLAS COMICS



COVER: ATLAS COMICS

any specifications. When the job arrived in New York it was summarily rejected, but the restructuring idea remained. The Seaboard will have a costume, move up to 1975, and be the recipient of some special powers. Chaykin, understandably, will no longer work on the series, as Bob Levy and Jim Craig are taking over as writer and artist.

Gerry Conway has begun working for Atlas on the *Destiny* series, and Tony Isabella is taking on a title or two. Frank Thorne is the primary cover artist for books like *Target*, *Graveyard* and *The Phoenix*, giving the titles a uniform professional look.

The situation is admittedly serious for Atlas Comics at the moment, with the problem of shifting horses in midstream. Larry Letter has set his task to get Se-

board back on its feet with a full schedule, making it a contender in the comic universe once again. Interestingly enough, Levy's position is identical to the one his



COVER: MARVEL COMICS



COVER: MARVEL COMICS

ling to the stands 2 to 4 weeks later than usual.

In the meantime, new titles are being created to replace slow sellers in the black and white department. *Monsters Unleashed*, *Tales of the Zombie* and *The Hunt of the Hunter* are being cancelled, and their more popular features relocated in other magazines. Curiously enough there will be special annual issues of all these titles thanks to some peculiar scheduling arrangements.

The first replacement for these cancelled titles is *Kull and the Barbarians*, edited by Roy Thomas. Issue 1 will contain a reprint of the first two color Kull tales by Ross Andri, Wally Wood, Marie and John Severin, plus the Gil Kane-Erica Chua "Valley of the Worms," which originally ran in *Superman*.

Meanwhile, at Marvel, there are also problems, all of which seem insignificant to the perpetual advancement of the company. Perhaps the gravest setback so far has been the delayed release of ten Marvel



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color titles for reasons as one seems able to explain. Deadlines are a factor, but not the only one. In any case *The Tomb*, *Black Panther* and eight more books will be put

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NEWS/VIEWS/REVIEWS FROM THE WORLD OF COMICS

Andy Warner and Walt Simonson are creating new series for Marvel, as *Where Monsters Dwell* makes the jump-to-new transfixion. Bloodstone is their colorful creation, and he makes the world killing monster.

Dan McGregor is resigning his staff position at Marvel by the end of January, primarily to concentrate more time and effort towards his writing.

Replacing McGregor at the office will be veteran comics editor/writer Archie Goodwin, who is relaxing somewhat from his career as an editor, to devote himself primarily to editing and proofreading.

The burden of bringing the sword and sorcery exploits of Conan the Barbarian to readers has become almost a full-time job for Roy Thomas and John Buscema lately. The inspiration of Kull and the Barbarians, and other Robert F. Howard material, has only multiplied the problem, with Gil Kane's

Ray is doing some fancy reimagining in *The Swamp Sword of Conan* now that Kull will be using the same sort of material. His first move depicts the issue 5 Blackmark



were inconspicuous to DC's way of thinking, and were not the kind of villains Superman would fight. Rather than have his creative freedom thus confined, and his future



way, Rick Baker and Walt Simonson are also working on the DC, on hand-picked titles such as *The Batman*, *Justice League* and *Newmen*.

Marvel's line of weekly Graphic Arts titles has a major snag recently when the *Planet of the Apes* artist missed his deadline and a total lack of backup caught the ship by the tail. In an emergency script operation, the first four *War of the Worlds* stories from *Amazing Adventures* were rapidly converted to form a new Age adventure. Mortans grow far, Gibbons changed his name, and went importantly, the book came out on time.

There are a number of new books on National's schedule this spring, with Kirby, Kubert and Jan Simon preparing titles along both classic and innovative lines. Slow-walters and marginal series are being cancelled in order to increase production output and efficiency.

One of the more interesting new

upon DC's ability to acquire over a year's span of consecutive Sunday pages in a particularly good sequence.

DC first issue *Special* is the outgrowth of this of the new National showcase series in which every book is numbered 1, if it sells well, a series can follow immediately. A number of ideas have already been approved for this series, most of them by Kirby, and will include *The Diablos*, *Atlas* and *The Challenge*.

Paul Levitz has said National one of his characters, and will have an entire book to try it out on. The title is *Stalker*, a series which takes place in madison times with an Eric-like character who is created by engaging in conflict with evil characters and swordsmen. In order to give this book a proper seed-off, Levitz will be signing over pencils and inks by Steve Ditko and Wally Wood.



recent decision to stop illustrating the 50-cent *Conan* the Barbarian newly growing illustrations.

Meanwhile, the great god Conan seems to want new "Rascally Ray," and John Buscema has been tentatively freed from other work to complete the final three segments of *Conan*. Conan's series John is also getting ahead of his monthly *Conan*, and is very happy that poor old agency business has made Tom Palmer available as this month's permanent inker. He and Ray are particularly pleased at the timing of Palmer's arrival since, in issue 57, Conan builds up to his "Queen of the Black Coast" sequence by joining a mercenary army battling with all sorts of helmets, armor, weapons and other intricately detailed details, as well as battle scenes featuring casts of thousands.

segment until 6, and begins a 5-page illustrated feature as Conan's book, much like the old "Tales of Adventure." A similar project is also underway between Ray and Walt Simonson to present Howard's essay on "The Hyborian Age" in short installments. In addition, Ray is negotiating to acquire the rights to another very famous 588 character to use as a backup for Conan, to be written by Doug Moench and illustrated by Paul Gulacy.

In the non-barbaric section of the Marvel lineup, the trend seems to be towards stilling and meeting the perpetual deadline, with a number of interesting developments occurring along the way.

The *Giant-Size X-Men* will be delayed for a while, due to a combination of scheduling difficulties. Artist Dave Cockrum is using the extra time well by creating and developing new characters based on rejected ideas from Norman's *Legion* in *Superheroes*. These proposals and characters



on a superfamily artist production, Dave came over to Marvel to co-create the new *X-Men*.

As a sort of counter-balance, Jan Simons was assigned the redesigning of one of his *Captain Marvel* adventures, and has contracted to try the National way. Gerry Can-

series die, resurrects another famous hero of the past, *The Avenger*, in *Justice Inc.* Once again, *The Avenger*, who has proved to be as popular as ever on the paper back racks, will appear to combat criminals and punish evil-doers on a 16-monthly basis. Al McWilliams has already turned in the artwork for the first issue, written and edited by Danny O'Neill. With issue 2, Jack Kirby will step in for a one-shot guest artist appearance to give the book an explosive boost.

National is going to expand its delinquent reprint series to encompass the world of the newspaper strips this spring. The first book, carrying *Dick Tracy*, will appear as schedule, featuring the famous *Phantom* sequence from the 40's. Current plans call for the appearance of *Terry and the Pirates* next, but they are all dependent

Shadow 11 will feature a crossover from the new *Avenger* series *Justice Inc.* in order to acquaint readers with the new series. Philip-Phillips artists will continue handling the art on the *Shadow*, primarily due to their greater speed, reliability and cheaper rates. By the way, Mike Tolson's "Night of the Falling Death" from *Shadow* 9 was an uncredited rip-off. Anyone with the recent *Great Moments in Radio Volume 1* will recognize the title's concealed adaptation.

When the question was put to one of DC's employees as to whether or not a memo had been issued requiring 40% action in National books to make them competitive with Marvel, the answer was, "Of course not... only 33%."

topsy-turvy kirby derby

Jack Kirby will take over the artwork on the *Seaquest* title with issue 5, following an Eric Chua-Mike Boyer story in number 2. Mike Fleisher is writing this series which is in a bi-monthly schedule, edited by Joe Orlando.

Future projects from the Kirby drawing board have been shopped in secrecy as usual. Nevertheless, sources close to the two have revealed his next feature will revolve *The Moonbeams*, a 40's *Stran* & Kirby hero much like the *Doerlins* with the *Monsters* legion. Another Kirby character, *OMAC*

is being proposed for monthly publication thanks to favorable sales response and Kirby's ability to produce on an accelerated schedule. If this happens however, the *Loose* will no doubt be turned over to another editor because Jack only wants to commit himself to two monthly and two bi-monthly series at this time. All of these plans and proposals may be a waste of time for National though, since Kirby's contract expires in April. More on this next issue.

National's Super Heroes vs. Super Goliath in the 50-cent goliath-size is apparently coming out on schedule this spring, but things are not quite so certain with their other enthralling title, *KONG*. *Troubles* have arisen with RKO Pictures concerning the movie, and they want DC to pay money for the use of the marauder movie monkey movie. The book is about covenants and not apes any way, so the title will

13 pages of reprints. In this manner, 12 issues can be made out of the four color and two 32 Ter books from the 50's before Joe will have to start illustrating new tales.



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about a group of boy millionaires called the Green Team. In the tradition of *The Geek and the Bean*.

Added to the growing list of cancellations at DC lately is the *Siren*

black magic exorcized

Why reprint series *Black Magic*, which never really got into the prime material anyway.

To publish or not to publish—that is the question. While information continues to create false leads by stating National will never enter the magazine field like Marvel, certain DC editors have begun to put together black and white material so that they won't be caught when Comic Book finally reveals his plans.

Science Fiction author Alfred Bester has begun writing the first

later date.

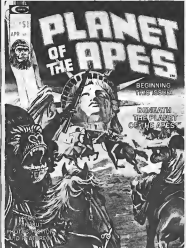
From sunny California, Don Glav continues to do battle against the hideous depredations of swarmlions, savarons, and occasionally his own editors. Against the barbarians who wield the blue B.C. barbarian, Don has managed to score a few points by getting writer and artist credits for many of the non-licensed *Black Key* titles. Meanwhile, as the multi-colored fantasy world within his own books...

Troop and the Sky Gaiden debuts in March, drawn by Jesse Santos, who also does the last-art cover. Created over two years ago, Troop preceded *Harvey's* *Black Book* title, but was hung up by Gold Key editors. A combination of Dan Milano, T. S. and Charlton at the helm, Troop will begin to explore his angles in issue 1, and will, believe it or not, be continued in the next few issues!

Next new glut scoop is Dr. Spide-



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The *Wile*, edited and laid-out by Joe, written by Shelly Meyer and drawn by Hector Rodado, is going to be late for its premiere. When it finally does appear, the *Wile* will feature the tales of "Adam and Eve," "Samson and Delilah" and "David and Goliath." Cain and Able, Solomon, Isaac, Seth and the Serpent co-writer, with a Special Guest Appearance by Goli.

Kubert will apparently be relinquishing the art chores on *Tarzan*



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of a series of six feature length *Superman* movies that are to be produced in the next few years. The movie makers want Clark Kentwood, Robert Redford or Burt Reynolds to portray the Man of Steel. Goliath wants Charlton Heston. May we suggest Robin O'Neil?

Superman will be coming to TV this February, in a small screen version of the play *It's a Bird, It's a Plane, It's Superman*. David Milson, whose theater credits include *Mama* and *A Streetcar Named Desire*, will portray *The Man of Steel*. Sam (pictured here), will appear at comic book conventions in his costume, drumming up publicity for National, who even has him keep the outfit.

Especially, Red Circle has held off its line of horror comics due to weak sales, rising production costs and other problems. Hopefully, the books will be reinstated at a

ter *Frankenstein* *Spide-Tagging* *Tales* 1, being primarily a new package in which to reprint the movie *Ghost*. Santos short stories from *Mystery Comics* *Planet*. The first issue contains the debut of Troop the comic, number 2 is "The Book of the Monkey," and 3 will feature Derek versus Xarlin.

Dr. Spidey 14 will feature the first of a series of super potatoes by Jesse Santos, and 15 will contain a "Zombies in England" type story, guest-starring a half-evil woman and the wretched *Dem-bols*.

Deap 13 will feature an unusual story, in which our hero is tricked into killing his neighbors. Goliath, Vending machines, he journeys to Devil's Island, does mighty battle, and must endure his origin being recounted once again.

More next issue!

kubert comics k.o'd

One of the finest comics on the stands today, probably after the two issues of *Boys* *Wandering* *paper* *adventurous* *paper*. He is also reportedly going to allow an other editor to take over *Sgt. Black*. *Wile* has been cancelled altogether. Gerry Conway has popped up

work on a 25-page *Giant Swamp Thing* *Annual* story.

New books in National's criticism is needed series line include a return title for *Manawanga*, with *Banana* *Pradan* handling the art again. Joe Simon and Jerry Grandson will also come up with a new book off

probably be changed or settled. Bottom things get out of control and the crew feathers fly.

Not wanting to be left behind if there is any money to be made in the King Fu racket, National will be coming out with *Richard Dragon: King Fu Fighter* this spring, as long as the words *King-Fu* do not appear to large on the cover. Nationalist by slender design, *assess* *will* *one* *going* *to* *look* *up* *at* *DC* *too*, as the *Jack* *gets* *his* *own* *book*, with the *Black* *is* *a* *likely* *prospect* *for* *an* *additional* *series*. Things up-
ponnely came in pairs at National, *caveman*, *sword* *and* *savory*, *villains*, *pulp* *heroes*, *fellows*...

Joe Kubert's classic *Tar* will debut shortly, featuring some of the artist's best work ever. There are five pages of new material in the first issue, serving as introductory and explanatory bridges to the

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